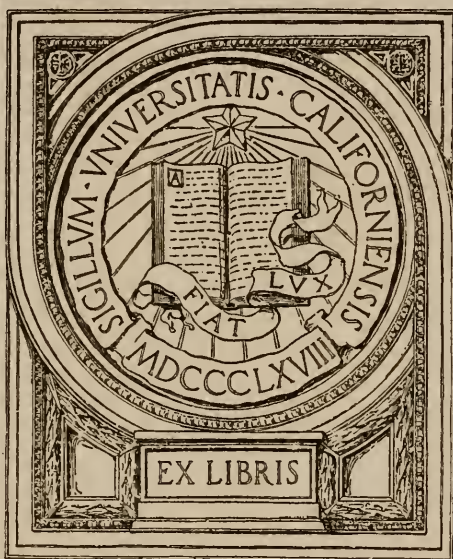


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EXCHANGE



EX LIBRIS

JACOB EICHHOLTZ

PAINTER

SOME "LOOSE LEAVES" FROM THE LEDGER OF
AN EARLY LANCASTER ARTIST

AN ADDRESS

DELIVERED AT THE OPENING OF AN EXPOSITION OF
"THE EVOLUTION OF PORTRAITURE IN LAN-
CASTER COUNTY, PENNSYLVANIA"

UNDER THE AUSPICES OF

The Lancaster County Historical Society

AND

The Iris Club

WOOLWORTH BUILDING, LANCASTER, PA.

NOVEMBER 22, 1912

BY

W. U. HENSEL

(Revised Catalog of Eichholtz's Works)

PRESS OF
THE BRECHT PRINTING CO.
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JACOB EICHHOLTZ, PAINTER

In the "good old days," when taverns were known by good old names, and were kept by people of the best social rank, Lancaster Borough, as early as 1765, had fifty-three licensed inn-keepers; quite a number of others had judicial permission "to sell rum by the small." In the former class was Catharine Eichholtz, widow of Jacob, lately deceased, who, in that year, opened the "Bull's Head," where the later "Exchange" long stood, at the southeast corner of East King and Christian Streets. Her husband, Jacob, was one of the earliest settlers in Lancaster and was assistant burgess 1750-52. He purchased this site for the hotel; and for seventy years the "Bull's Head" tavern was never out of that excellent family, proud enough of their German origin and name not to transform it into the English "Oakwood"—as the Schwartzholtzes became Blackwoods, children of the Zimmermans were translated to Carpenter, the Schneiders to Taylor, the rural Metzgers became city Butchers, and some of the more elegant Haensels are now known as Littlejohns.

Jacob Eichholtz was descended from that German immigrant whose nativity, marriage and decease are thus recorded in the records of Old Trinity (translated from the German):

"Here lies buried John Jacob Eichholtz. He was born in Europe at Bischoffsheim the 22d of March, 1712. He lived in marriage 22 years with Anna Catharine, born Reichert, and departed the 26th of July 1760. His age, 48 years and 4 months."

June 24, 1795, twenty-four years after Leonard, first son of Catharine, became landlord of the "Bull's Head," our old Masonic Lodge 43 held the festival of St. John at this tavern, and here its lodge room was located for some years. Leonard, second, succeeded his father, dying in 1817; and after the younger himself died, in 1828, his widow Charlotte and, in turn, his son Henry, in 1834, perpetuated the Eichholtz proprietorship. The original building was torn down in 1850. When this property was partitioned, Dec. 27, 1817, it was taken by Jacob Leman, intermarried with Catharine, the eldest daughter, at a valuation of \$13,000.

Leonard Eichholtz, Jr., who had been a highly esteemed and universally respected citizen of Lancaster, to the time of his death, at sixty-seven years of age, was a conspicuous member and elder of Trinity Lutheran Church; and was assistant burgess of the town, 1799-1802, and again 1807-12.

Contemporary with the Eichholtz tavern were "Stophel" (Christopher), Reigart's "Fountain Inn," Lancaster's early theatre and play house; Adam Reigart's "Grape"; Slough's Centre Square "Swan," into whose stable yard the Paxton rangers turned their horses before they massacred the remnant of the Conestogas; Bausman's "Lancaster County House," the present Jefferies house with its beautiful date plate of 1762 still standing, on East King Street; John Barnitz's "Cat" on North Prince Street, whence the Barnet family of the "Cadwell House"; Freddy Cooper's "Red Lion," on West King; John Michael's "Conestoga Waggon," later superseded in name and sign by the "Grapes," and hanging the old wood carving bunch of grapes on its North Queen Street front; Graeff's large hostelry at the Shober corner, now the Y. M. C. A.; Diffenderfer's "Leopard," which has lately changed its spots; Weaver's "Black Horse," on North Queen Street; Messenkop's "Unicorn," and Moore's "Sorrel Horse". "The Indian Queen" and Hamilton's tavern, out East King Street first caught the Philadelphia traffic; and the ancient "Plow" on West King, which offered entertainment for man or beast, greeted those wearied with the journey from the far West. Friend Isaac Whitelock's Quaker brewery was near the site of the Stevens House. John Hatz must have had an historical turn; for he called one of his Lancaster taverns the "Pennsylvania State Arms," and another and later one "Doctor Franklin." The latter's bewigged and bespectacled figure looked down for a century on those who passed up and down the west side of the second square on North Queen Street. There were, besides, "Lions," "Lambs" and "Bears," "White" and "Golden Horses," the "Hat," the "Rainbow," the "Buck" and the "Turtle," the "Globe" and "Olympic Garden," the "Prince Ferdinand" and "King of Prussia," the "Harp" and the "Flying Angel," "Pitt," "Washington" and "Wayne." Such well-seasoned Lancaster names as Nauman and Heger, Boyd and Hambright, Hull, Rohrer and Lightner were also worn by the bonifaces of a century ago. This variety of signs which then made our streets "an outdoor picture gallery" was well calculated to stir in a boy a latent impulse toward painting and portraiture—since Paul Potter, Benjamin West and many of the much older and much greater masters had kept the pot boiling by like resort; and the Matsys, Cellinis and DaVincis had often wrought in no less sordid cause.

The original "Earl of Chatham," with which Henry Diffenbaugh adorned and advertised his "William Pitt" hotel, so splendidly preserved by the Demuths, is a fine specimen of his amateur work, for it was painted by Eichholtz while he was yet known generally only as a coppersmith.

Early Art Efforts

Eichholtz's patriotic self-gratulations that he was born soon after the Declaration of 1776, in Lancaster, and never was a British subject, no doubt were heightened by the fact that his father and two brothers fought on the side of the Colonies in the war for Independence. One of his uncles was a coppersmith by trade; but long before his father committed him to that apprenticeship, young Jacob Eichholtz had delineated figures in red chalk on the household garret and was picking up the art of lettering and shading from a local sign painter. His first color master's suicide, because of an unrequited love passion, discouraged his early ardor. Though the walls of his uncle's shop were decorated by him with charcoal sketches of his fellow apprentices, he ventured nothing beyond these crude attempts. He kept at his completed trade of coppersmith for some years after he had married Mrs. Catharinè Michael Hatz, a widow with two children, and started raising a family of his own. He none the less steadily cherished his artistic purpose and nursed his aspirations to be a portrait painter. When at last chance brought to Lancaster an artist who gave him friendly recognition, his future was determined. Henceforth let his brief autobiography tell its own story:

"Previous to the arrival of this painter, I had made some rude efforts with tolerable success, having nothing more than a boot-jack for a palette, and nothing in the shape of a brush, for at that time brushes were not to be had, not even in Philadelphia. At length, I was fortunate enough to get a few half worn brushes from Mr. Sully, being on the eve of his departure for England. [1809] This was a feast to me, and enabled me to go on until others were to be had. About this time I had a family with three or four children, and yet had not the courage to relinquish the coppersmith and become a painter. To support my family as a painter was out of the question. I divided my attention between both. Part of the day I wrought as coppersmith, the other as painter. It was not unusual for me to be called out of the shop and see a fair lady who wanted her picture painted. The encouragement I received finally induced me to relinquish the copper business entirely. About this time a Mr. Barton, whose memory I will ever gratefully cherish, strongly urged me to visit the celebrated Stuart of Boston. I went, and was fortunate enough to meet with a handsome reception from that gentleman, through the co-operation of the late Alex. J. Dallas and his son, George, who were at Boston at that time, and he felt a lively interest in my success. Previous to my visit to Boston I had painted a portrait of Mr. Nicholas Biddle, President of the U. S. Bank, and as it required, in visiting Stuart, that I

should have a specimen of skill with me, in order to know whether I was an imposter or not, Mr. Biddle very politely offered me the picture I had painted for him, and which was well received by the great artist. Here I had a fiery trial to undergo. My picture was placed along side the best of his hand, and that lesson I considered the best I had ever received; the comparison was, I thought, enough, and if I had vanity before I went, it left me all before my return. I must do Stuart justice to say that he gave me sound lectures and hope. I did not fail to profit by them.

"My native place being too small for giving scope to a painter, I removed to Philadelphia, where, by an incessant practice of ten years and constant employment, I have been enabled again to remove to my native place, with a decent competence, and mind still urging on for further improvement. Having but now, at this period of my life, just conceptions of the great difficulty of reaching the summit of the fine arts, I look forward with more zeal than ever. It is a fire that will never quench, and I hazard nothing in saying that I fully believe that the freedom and happiness of the citizens of this free country will one day produce painters as great, if not greater, than any that have embellished the palaces of Europe."

Some side lights are thrown on these passages by a letter of Sully himself. He writes: "When Gov. Snyder was elected [1808] I was employed by Mr. Binns to go on to Lancaster and paint a portrait of the new chief magistrate of the state. Eichholtz was then employing all his leisure hours, stolen from the manufacture of tea kettles and coffee pans, in painting. His attempts were hideous. He kindly offered me the use of his painting room, which I gladly accepted, and gave him during my stay in Lancaster, all the information I could impart. When I saw his portraits a few years afterwards, (in the interim he had visited and copied Stuart) I was much surprised and gratified. I have no doubt that Eichholtz would have made a first-rate painter had he begun early in life, with the usual advantages."

Albeit Sully's reputation has not dimmed with time, there is an ungracious and patronizing air about his comment on Eichholtz which a later comparison of their relative work, after a century, scarcely justifies.

It will be remembered that when this letter was written Lancaster was the State Capital—Snyder was born here and Binns was a noisy Irish politician and alderman in Philadelphia.

So many of the early pictures of Eichholtz and those of his contemporaries are undated that it becomes important in tracing his

art development to locate this Nicholas Biddle portrait which is the first he records as having painted. There are many Nicholas Biddles and some of them marked unknown. One of these, viz., the original of a familiar engraving with the United States bank in the background, it is believed by those in a position to know, Eichholtz did not paint until 1837. It is certainly not the one referred to in his autobiography, as Biddle was not associated with the bank at the time referred to in the letter, nor was he the mature man that engraving represents. There is however in possession of Mrs. James S. Biddle, 1715 Locust Street, Philadelphia, a daughter of Nicholas Biddle and widow of his nephew, now aged 87, a rather crude and early portrait of her father, of which she has always been especially proud. It is immature enough to have been an early Eichholtz and has been ascertained to have been his work in 1811. Another picture that Eichholtz certainly did paint about that time is a beautiful portrait of Jane Margaret Craig, wife of Nicholas Biddle. Shortly before Sully had painted her. It helps to fix the date of Eichholtz's earliest creditable and surviving work in Philadelphia, at approximately 1816. If he had executed Mrs. Biddle's portrait before he went to Boston he would undoubtedly have taken it as a commendation of himself to Stuart rather than her husband's. The difference between them illustrates how quickly he profited from contact with a generous master.

Local Patrons

Dunlap, who was Vice President of the National Academy of Design, in his "History of the Arts of Design in America," published in 1834, says: "In my intercourse with Eichholtz I have admired in him a man of frank, simple and unpretending manners, whose conversation marked his good sense, and whose conduct evinced that propriety which has led to his success and ultimate independence. Mr. T. B. Freeman informs me that, in 1821, he saw at Harrisburg a portrait, by Eichholtz, which excited his curiosity; and going to Lancaster, called upon him and invited him to Philadelphia, where the first portrait he painted was Freeman's and soon afterwards Commodore Gales." [Note I.]

It would seem from all this that whatever Eichholtz's faults or failures, or Sully's actual or affected superiority, our Lancaster amateur was at least no charlatan nor pretender: he sought no meretricious advantage of his art; and until nearly ten years after Sully had re-touched his aesthetic spark it does appear from Jacob Eichholtz's account book that his patrons at home or abroad never were imposed upon in the way of excessive charges for his work.

Cash payments were not so much the rule in Lancaster a hundred years ago as now. Luxuries, such as portraits, then as now, generally awaited on necessities; and grocers, tailors and publicans usually were paid before artists. But since the earliest of the charges made in Eichholtz's ledger are about 1817, it is to be presumed he did little work before that for which he received any considerable pay. From the time that Sully, on the eve of his *départure* for Europe, gave him his "half-worn brushes," until he painted Henry Shippen's portrait, and charged him for the same, on May 31, 1817, the sum of \$10 for the picture and \$7 for the frame, he may be considered an amateur. His next recorded patron, Grace Hubley, paid him, soon afterwards, \$20; and had he persisted in that geometrical ratio when he reached the acme of his reputation J. Pierpont Morgan could not have afforded to give him more than one commission; and Andrew Carnegie would have been bankrupted by giving him an order to cover the walls of one small room!

Portrait painters, however, like you lawyers and us poets, must take their streaks of fat with the lean; and so later we find him sign painting for Henry F. Slaymaker's tavern at \$10 per day, and lettering a \$6 board for Conrad Swartz—who was surely a butcher, a baker or a candle-stick maker. He also traded in frames; for then as now a good frame costs more than a cheap picture—and often is worth more. By the time he came to paint John Hoff's portrait in 1817 he got \$30 for it. This early portrait and that of Mrs. Hoff are now the property of their grandson, Mr. John H. Baumgardner. Thenceforward his prices varied—as they say in sordid railroad circles—"according to what the traffic will bear." October 1, 1818, for the portraits of George Graeff and wife (Walter C. Hager's maternal great-grandparents), he was to get \$30 each—deducting \$10 for the family double order. Their daughter Maria was painted later; and the work had far more value to him, for the well authenticated story is that he did it gratuitously because she used her kindly offices to introduce him to and favor his suit with his second wife, Catherine Trissler. The dates of his first wife's death and his second marriage fix the time of Miss Graeff's portrait at about 1822. In the case of two parental portraits shipped by Mrs. Susan Mayer to her daughter Susan in Baltimore there was a discount; and George Louis Mayer "settled" for a portrait of Mrs. Mayer on the same terms. Mrs. Dorothy Brien—that second daughter of General Edward Hand, who married Edward Brien, of Martic Forge, in 1802, and herself lived until 1862—ordered a portrait from Eichholtz and paid him, April 1, 1819, \$30 for the picture and \$15 for the frame.

Thenceforth follow numerous ledger records of portraits painted

by him, though much of his work was not thus charged and recorded and traces of it are to be followed through many channels—sometimes utterly lost. There was a portrait for George B. Porter Esq., (Territorial Governor of Michigan, brother of Governor David R. Porter, of Pennsylvania, and builder of the Iris Club House), of his father-in-law and mother-in-law, Mr. and Mrs. Samuel Humes; of John Burg and George Eichholtz; of Mrs. Sarah Hamilton Porter, now owned by Miss Sarah S. Long; two for Joseph Cloud; small pictures for George Mayer and larger and lesser for the widow, Susanna Mayer.

Decorative designs were, however, not below his artistic standards, and the design for the City Guards, which he executed in 1820, must have been quite ambitious, as he got \$35 for the painting and \$1 extra for the millinery. To his more ambitious ventures in this line I shall recur at a later stage of the present paper.

Jacob Eichholtz's patronage among the people of consequence in Lancaster thence steadily strengthened. William Jenkins, for whom he painted a portrait in 1820, was the eminent lawyer, founder and builder of Wheatland, and ancestor of the Fordney-Reynolds families; Robert Coleman, to whom Eichholtz boxed "Sarah's picture," the same year was the father of the fiance of Rev. Dr. W. A. Muhlenberg, who only despaired of living "alway" after his young love's disappointment and of her sister Anne, whose untimely death doomed James Buchanan to celibacy. Three notable works of Eichholtz are the property of Mrs. W. S. Amwake, living at Paradise, and a lineal descendant of Judge Jasper Yeates. One of these is of Yeates himself. As he died March 13, 1817, before Eichholtz had attained the merit this picture indicates, the portrait was likely painted after his death. Another of the group is his wife, who was Sarah Burd, and the other her brother, Edward Burd.

His Work in Baltimore

The fame of Eichholtz reached Baltimore. He spent weeks at a time in that city and painted numerous families, in groups and singly. Many of these are dispersed through the South and cannot be located. The Schaeffers and Kurtzs—whose names indicate Lancaster origin and Trinity Lutheran associations—became his patrons. The Slaymakers, Reigarts, Frazers, Seners, Bethels, Mayers and other Lancaster families continued and increased their substantial encouragement. The portrait of his wife, charged to George H. Bomberger in 1821, is that of the mother of the late Rev. Dr. J. H. Bomberger, the noted Reformed divine, and is in possession of the granddaughter of its subject, Mrs. Jessie Schaeffer, at Lime and East Chestnut.

John B. Roth has the John Bomberger portraits of about the same period. Adam Reigart paid \$42, April 24, 1821, for the portrait of his wife, Maria, and the frame. Mrs. Cassandra Stump, of Maryland, for whom he painted a portrait, was of the famous Stump and Forward families conspicuous in Maryland for a century.

About this time (1821) the entries in the Eichholtz ledger indicate that he had again begun work in Philadelphia. His autobiography speaks of a residence there for ten years. His visit to Gilbert Stuart, in Boston, was after he had painted Nicholas Biddle, the former president of the famous United States Bank and the man to whom American architecture is indebted for the suggestion of the noble colonnade which makes the Girard College building one of our finest edifices. That he made a distinct impression on Stuart is evidenced by the fact that this noted artist himself painted and no doubt presented it, a portrait of Eichholtz, which hangs on the walls of the South Lime Street homestead. Eichholtz was already on terms with the Dallases—Alexander J. and his son, George. In his ledger there is no record of the Nicholas Biddle portrait; but on September 30, 1822, George M. Dallas, later Vice President in Polk's administration, paid him \$20 for the portrait of "his son George"—and the Stockers, Montgomerys, Craigs, Tatnalls, Morgans and Periees (Pierie) were apparently Philadelphia patrons, or from its environs.

The Steeles, long a leading family of Lancaster County—of whom one member, William P. Steele, himself was no mean artist, especially of Shakesperean subjects—were among his most lavish patrons. After Archibald Steele had ordered a single portrait, General John Steele, grandfather of the late Mrs. Reah Frazer and of Mrs. Henry E. Slaymaker, ordered fourteen—that is, seven sets of himself and wife, one for each of their seven children. Judge and Mrs. Wm. Clark Frazer were his patrons. To their descendants this heritage has a price that the original cost, with compound interest, does not reach in any instance. His increase of metropolitan patronage did not—to use an expressive modern vernacular—swell Eichholtz's head. He kept on painting originals and replicas for the Duvals and Tevises, Keims and Rookers, the Reaves and Meades, the Hunters and Wetherills, at from \$30 to \$50 each; and in that day of modest incomes he was manifestly satisfied with the returns, which, if not large, measured by the charges of today, were a better support for his wife and increasing family than the earnings of a Lancaster copersmith in the thirties.

Lancaster people who move to Philadelphia are apt to find each other out. In no department of Philadelphia life has Lancaster County so impress'd itself as in medicine. Witness names like Atlee,

Girvin, Agnew, Deaver, Musser and Slaymaker. Long before any of these went down there to the practice of the healing art, John Eberle—born in Manor Township, started at Hess's tavern, on the Columbia turnpike, thence removed to Manheim and later to Lancaster. His writings, republished in Germany and world wide, gave him a reputation that called him to Philadelphia and to the professorships of Practice and Materia in Jefferson. Dr. Gross was one of his students and his fame called him westward to Cincinnati, and then to the Great Transylvania Kentucky Medical School of the southwest. He found Eichholtz and had him paint his own and his wife's portraits. For these he was paid the highest price he had received up to that time—\$60 for a full length of Dr. Eberle, and, two years later, a like amount for his wife. Where these efforts of Eichholtz's power at his meridian are it would be valuable to discover and interesting even to conjecture. In the absence of such information it may not be without interest to reproduce Dr. S. D. Gross's pen portrait of this eminent and too seldom recalled son of our local soil. He said of him: "He was a man of short stature, with a light olive complexion, a keen black eye, and a good forehead. He was a model of a student, reticent, patient, laborious, and brimful of his subject. Whatever he knew he knew well. As a practitioner he never ranked high and as a lecturer he was not pleasing, although always instructive. Having no powers as a speaker, he always availed himself largely of the use of his ms. Poverty seems to have been his lot; it seized upon him early and clung to him all his life.....Of social qualities Eberle was wholly devoid. I never heard him laugh heartily in all my intercourse with him, which, during my residence at Cincinnati, was for a time frequent and familiar.....He was a copious as well as a learned writer, and long before his death he enjoyed a national and European reputation.....He was a most zealous student, and, above all, he was the architect of his own fame and fortune. As one of his weaknesses, I may say that he was a firm believer in the powers of the divining rod."

Eichholtz's Harvest Tide

About this time Eichholtz came into what was to him, pecuniarily, his harvest tide. He had evidently attracted some attention from Episcopalian dignitaries, as to be seen from his portraits of Rev. William C. Meade, Bishops Onderdonk, Bowman, Ravenscroft, and DeLancy, numerous originals and frequent copying for Rev. Dr. W. A. Muhlenberg, and commissions from many prominent laymen. He began to grade his rates according to the extent of his canvasses. Full length portraits commanded higher prices, and the "kit kat" size

appear on the ledger in smaller figures. It may be of some interest to non-professionals to be told that "kit kat" signifies a reduced size of portraits. The term originated with a club formed in England about 1740, which held its first meetings at a house in London too small to contain full size pictures. Originally consisting of thirty-nine noblemen and gentlemen, distinguished for the warmth of their attachment to the House of Hanover, the Duke of Marlborough, Sir Robert Walpole, Addison, Garth, and many famous men of the period, were members. The club derived its name from Christopher Katt, a pastry-cook, at whose house, in Shire Lane, the members dined. It was dissolved in 1820. In painting the name or term is applied to portraits painted on canvas three-quarters of the ordinary size and adopted by Sir G. Kneller, for painting forty-eight portraits of the celebrated members of the "Kit Kat Club."

Of this size Eichholtz painted a portrait of Rev. W. DeLancy in 1829. Later his patrons wanted a larger portrait of DeLancy. He painted it and his first DeLancy portrait is still at the Lime Street home. Another noted in his ledger is of "daughter Serena" (Mrs. Thomas E. Franklin) for her father, George Mayer, in 1833. Mr. Mayer also ordered a portrait of himself and "three elegant frames." Later Eichholtz painted a Washington for Mr. Mayer; and he received \$5 about this time, his book shows, for "altering or rather removing a hat from Serena's picture."

The Bohemian life of artists and literary men was even more the vogue in Philadelphia eighty years ago than it is now. Hence it happened that among Eichholtz's familiar friends at that time of his sojourn in the City of Brotherly Love, was George H. Munday, an erratic street preacher, known as the "hatless prophet"—father of the gifted Eugene Munday, poet and litterateur, who became the second husband of the late George Brubaker's daughter and Judge H. C. Brubaker's sister, Mrs. Stuart A. Wylie. Munday was a patron of Sully and had some of his pictures. So in 1833 he pledged to Eichholtz, for a debt, pictures of Byron, Lafayette and Napoleon. From Sully's "Byron" our Lancaster artist made several copies, one of which he sold to George W. McCallister, of South Carolina, for \$20. The Sully "Byron" is still at the Lime Street house, and has been there for seventy-five years. Eichholtz made a variation of Inman's Chief Justice John Marshall, which is still in the Lime Street house and has much merit and value. Another portrait of Marshall by Eichholtz is in the Pennsylvania Historical Society. His largest single charge for a picture occurs April 17, 1830, when Rev. Edward Rutledge paid him \$300 for a portrait of John Stark Ravenscroft, Bishop of North Carolina and twentieth in the line of bishops of the

Episcopal Church in the United States. He was consecrated May 22, 1823, and died March 5, 1830. As this portrait is charged April 17, 1830, it must have been painted shortly before—or more likely very soon after—the death of its subject. [Note II.]

For one Victor Value Eichholtz painted "a family picture," for which he was paid \$135; although at the same time he was painting small portraits for \$10 and making copies of famous men of the day, like the actor Edwin Forest, for from \$20 to \$30 per order.

Among his Philadelphia patrons was the eminent mariner and merchant, Charles Macalester (1765-1832), for whom he painted a portrait 25x20, which has been lithographed. Macalester was an eminent shipping merchant of Philadelphia, born at Campbelltown in Argyleshire, Scotland; naturalized in this country, 1786; sailed his own ship from 1786 to 1804, armed with twenty guns and manned by one hundred seamen, as a protection against privateers; had built for him the fastest merchant ship of the day, the "Fanny." In 1825 he was made president of the Insurance Company of the State of Pennsylvania, which had been much crippled by heavy losses; he brought it into good condition, and remained president until his death, which occurred at Willow Grove, near Philadelphia.

The Eichholtz portrait of Mrs. William Sergeant is of the same size. She was Elizabeth Morgan, daughter of General Jacob Morgan, and the picture is owned by A. Douglas Hall. His portrait of Mordecai Lewis Dawson (1779-1872) is the property of Mrs. Frederick Collins; and the oval picture of Susan, daughter of Clayton Earl, made in 1825, has been frequently exhibited at the Philadelphia exhibitions. Mr. Alexander Biddle, of Philadelphia, has in his possession the Eichholtz portrait of Mrs. Lyndford Lardner, who, when it was painted, was Miss Elizabeth A. Wilmer, daughter of James Wilmer. An anonymous miniature of her father, also owned by Mr. Biddle, is very likely also an Eichholtz. Mr. Birch, of Pottsville, accompanied a commission for his own portrait with one of his deceased wife. The Kieths, Divers, Lennigs, Edgars, Backuses, Nices and other notable Philadelphia families were his patrons, and their portraits are widely dispersed among their descendants and richly cherished.

Part of the second time he painted in Philadelphia the Eichholtz family lived near the corner of Ninth and Sansom Streets, next door to John Sartain, the famous engraver; who was the artist's warm personal friend and engraved many of his portraits. [Note II.]

The records here show that Eichholtz acquired title to the South Lime Street home where he lived the remainder of his life in 1831. It was bought from Phillip Wager Reigart; and no doubt then became the home of the Eichholtz family.

The ten-year sojourn of Eichholtz and his experience in Philadelphia seem to have terminated about the beginning of 1832; for at that time Lancaster commissions again became frequent, and recur in entries on his account book. Christian Bachman, who was a business man of note hereabouts at that time, brother-in-law of Benjamin Champneys—grand-uncle of Dr. and Counsellor Atlee of this generation—had two portraits painted and elegantly framed early in 1833. Fortunately for us all and our common object in this passing show, these are admirably preserved by a descendant on another line, Mr. David Longenecker, who has kindly put them at our service and who maintains the traditional interest of his family in all that makes for Lancaster County history. "Dave" Miller was one of the foremost citizens of Lancaster County for a long time about that period of our local history. He was sheriff, transporter and hotel proprietor. He married Eichholtz's daughter and perpetuated the artistic line. His son, William H. Miller, of Ardmore, artist and art teacher, is one of the most generous patrons of our exposition. and Mr. Miller's daughter, Mrs. Wellens, is an artist—figure, landscape and portrait—of excellent rank and much promise. There was not much going on here that Captain David Miller did not take a hand in; and it must have been quite an artistic flag for his company which he had Eichholtz paint in 1833. The silk, bought at Hager's, for \$3.37, was sewed by Miss E. Trissler for a dollar, and the artist's work commanded \$20. Where is that standard now? Not a few of its kind must have been produced in those days when the spirit of military and political display ran high. A collection of the old silk and painted military and political banners would make a notable historical show. [Note VI.]

A Hose Carriage Painter

In his decorative work especially Eichholtz displayed a taste for and knowledge of the allegorical and mythical; and he illustrated wide reading and classic study. He made a notable painting for the Union Fire Company, of this city, as a decoration for a hose carriage. It was painted in oil, on metal, size $32\frac{1}{4}$ inches by $24\frac{3}{4}$ inches. The interesting feature of this work is that instead of representing an ordinary fire scene with engines and hose playing upon a fire, which would have been picturesque enough, Eichholtz demonstrated that he was a man of broad culture by painting an allegorical representation of water, portraying Venus seated on the back of a dolphin and attended by Neptune with his triton, two water nymphs and a merman. The scene is at sunset, the coloring pleasing and altogether the theme of the composition is one which an Italian of the Renaissance might have conceived. Another instance which brings out this same char-

acteristic of the artist is the introduction on canvas of the portrait of himself, by himself, in a picture which resembles in style the work of Correggio, or Italians of the same period.

Under the title of "Taste and Liberality" the local press of that day at some length described this Union hose carriage painting and the occasion of its presentation to the company. It said: "The front of the new and handsome Hose and Engine house erected by the Union Fire Co., of this city, received yesterday a beautiful addition to its adornments. An elegant painting executed and presented by our estimable fellow-citizen, J. Eichholtz, now occupies the centre of the tympanum. The design is a fire by night. In the background, stand up, dark and naked, the walls of the burning house—the red glare of the fire reflected from their tops, and lighting up with a lurid glare are smoky volumes that obscure a moonlit sky. The moon is, apparently, struggling against the clouds and smoke that intervene between her and the scene of conflagration, and is now seen emerging from behind a long and black curtain of the former, and throwing a bright path of silvery light across the bosom of the stream in the distance. Conspicuous in the foreground, is seen a young mother, beautiful and sad as Niobe—her dishevelled hair, loose attire and bare feet indicating the haste with which she had fled from her dwelling. On her bosom rests an unconscious babe, and at her side walk her little boy and girl—the former affectionately caressing and consoling his more youthful sister.

"The painting is well worthy of the reputation of its distinguished artist: and at a supper partaken of by the Company, on Saturday evening last, at which Mr. Eichholtz as an old and valued member, was an invited guest, the following sentiment was presented by the President of the table, Henry Rogers, Esq., and drank standing by the Company:—

"Our fellow member, Jacob Eichholtz, Esq., the firm and efficient friend of the Union. The skill of the artist is only equalled by the moral excellence of the man."

Washington and His Generals

There are other and more ambitious works attempted and executed which attest Eichholtz's proficiency in drawing and figure painting, as well as in portraiture. Members of his family in Pittsburgh have a large painting by him containing some sixty figures, representing Mark Antony delivering his (Shakespearean) oration over the dead Caesar.

Most notable, perhaps, of his work of this class is a "Crucifixion" (33x47) in possession of his grandson, William H. Miller, at Ardmore. It is a beautiful and refined single figure of Christ on the

cross. The background is a dark, almost black, sky, with the blood red sun barely discernible through the clouds. A flash of lightning parts the clouds in the distance, and its glare reveals a temple and some city walls. A scroll at top of the cross contains some blurred lettering and "Rex Judaeorum." The picture is not signed.

A large group picture, lately come to light, surely painted by Eichholtz, is owned and highly valued by a Mr. Mullen, of Upsal, near Philadelphia. Its subject is "Washington and His Generals," and it illustrates an incident in the life of General Lee, of the Revolutionary Army. Washington had invited a number of his generals to a supper at a roadhouse kept by a rather buxom landlady. Lee arrived early at the place selected, and asked a maid to give him something to eat, as he had had no dinner. He was ragged and unkempt. The maid told him that they were all too busy to attend to him, as they were preparing "a supper for General Washington and his friends." "And who are his friends" said Lee. The maid gave him the names, his own among them. "And who is Lee?" he asked. "He is the ugliest and the craziest man in the army" she replied, all unconscious of the identity of her questioner, and simply repeating what she had heard. "Well," he said, "I am really very hungry and I must have something to eat." She retreated into the house, but reappeared in a moment with a bucket and pitcher. "If you will pump the water for us, I will give you a cold bite in the kitchen," she said. Lee took the bucket, and, while he was busily pumping, Washington and the others rode up. Washington of course recognized Lee and called him by name, to the great consternation of the maid, who dropped her pitcher and turned to flee.

The picture is about six feet long and five feet high. On each side of the canvas is a house with autumn trees. In the centre is Lee at the pump with Washington and his generals grouped about, on horseback. On the ground lies the broken pitcher and the maid, a very pretty one, is poised for flight. There are people in the windows of the houses, and an old woman stands on the porch (right). The background is a beautiful evening sky, turquoise blue with grey-brown clouds. The men figures are about eighteen inches high. The picture is signed "J. Eichholtz, 1831."

Mr. Mullen is having it photographed and will send a print to the exhibition. This is the most that he will do.

James Hopkins, the preceptor of James Buchanan and son-in-law of George Ross, 3rd, was the leader of the Lancaster bar in his day; and no member of it has held higher relative rank. He died three days after having been stricken suddenly in the trial of a case in 1834. His son, Washington, was one of that brilliant trio—Hopkins, the

younger, Montgomery and Barton—who gave lustre to the legal profession here, in the early thirties. His death, which preceded his father's more than a year, was attributed to his extraordinary and eloquent exertions in the successful defense of Theophilus Hughes, tried for murder in 1832. It was the estate of James Hopkins which paid Eichholtz for his portraits of them both, painted soon after their deaths. Theophilus Fenn, who ordered three Eichholtz portraits in 1836, was the well-known journalist, first of Harrisburg and later of Lancaster. The elder Jacob Gable, father of the later Jacob Gable and of Mrs. Gideon Arnold, paid \$25 for an Eichholtz portrait of his wife and their mother, in 1836. A few years ago this portrait and one of her husband, possibly by Eichholtz, more likely by Williams, were sold for over \$600 at a family sale.

The Muhlenbergs, Brenners, Leamans, Montgomerys, Reigarts, Overholtzers, Ellmakers, Hagers, Seners, Albrights, Fahnestocks, Michaels, Steinmans, Porters, Shenbergers, Clarkes, Shearers, Jefferies, Strines and Humes, the Fordneys and Lightners, of Lancaster; the Jacobs of Churchtown; Elders of Harrisburg, and Keims of Reading, continued to patronize our Lancaster artist. It was only when his fellow townsman, the late Hon. Thomas H. Burrowes, became conspicuous in State politics and the Secretary of the Commonwealth under Governor Ritner, that Eichholtz got his right place as painter at "the Republican Court" in Harrisburg. Shortly preceding Christmas, 1836, Mr. Burrowes appears as giving him a large commission, including a portrait of his Executive Chief, Joseph Ritner, separate portraits of Mr. Burrowes' father, mother and uncle—which are still in possession of the Burrowes family. Prior to this he had painted Governor John Andrew Shultz, who, it will be remembered, died in Lancaster. He was born in that part of the county which later became Lebanon. He entered the ministry of the Lutheran Church in 1796, but was forced to retire in 1802, in consequence of failing health; served in the House of Representatives, 1806-8, and again in 1821; in the Senate, 1822; Governor of Pennsylvania, 1823-9, two terms. This Eichholtz portrait is owned by the Historical Society of Pennsylvania and is in its building at Thirteenth and Locust Streets, Philadelphia.

There is in possession of Albert Rosenthal, the well-known Philadelphia artist, an Eichholtz portrait of Admiral David R. Porter, nephew of our Governor Geo. B. Porter, who lived where the Iris Club now is. He was the brother of Horace Porter, and of Wm. A. Porter, the famous Philadelphia lawyer, succeeded in professional eminence by his son, Hon. Wm. W. Porter.

Eichholtz also painted a notable portrait of the illustrious Chief Justice John Banister Gibson, which has become a standard model

of that great jurist's best portraiture. It is the property of the Law Association of Philadelphia, by whose members, as well as by the profession generally, it is highly cherished; and it has been engraved for prints as well as illustration purposes. The portrait faces to the right and is 24x29. It has been ascribed to the date 1811, but this is manifestly an error, that being too early a date for the maturity of the artist or his subject. Gibson, be it also remembered, had close family associations with Lancaster. Not only had he been admitted to our bar, but he was a grandson of the famous and gigantic proprietor of the first tavern in old "Hickorytown." The judge was a son of Col. George Gibson, born on Shireman's Creek, Perry County, in the same house where both Governors John Bigler, of California, and William Bigler, of Pennsylvania, first saw the light. He matriculated in, but was not graduated from, Dickinson College; was admitted to the bar in 1803; Judge of the Eleventh Judicial District of Pennsylvania, 1813; Justice of the Supreme Court of Pennsylvania, 1816-1827; Chief Justice of Pennsylvania, 1827-1853, successor of Chief Justice Tilghman; died in Philadelphia.

Both these portraits, together with a half dozen others of Eichholtz's brush, were exhibited in Philadelphia at the Portrait Loan Exposition of 1887-8. They elicited most favorable commendation—as well as considerable surprise—from a lot of modern artists, who of course could not appreciate that so much merit existed in the work of a Nazarene born and working in a little country town nearly a hundred years ago.

A Picturesque Character

A notice appears on the Eichholtz ledger of two portraits and frames furnished to David Miller about the beginning of the year 1834. This was undoubtedly the famous "Dave Miller," who enjoyed a romantic popularity in Lancaster County that no man of his own times had, and probably has attached to none before or since his day. Twenty years later than the date of this portrait, January 3, 1854, and within less than five years of the time of his death, August 31, 1858, he married Eichholtz's daughter, Anna Mary, who survived until December 12, 1882; but long before that he was wedded to his first wife and had been a resident of Philadelphia—ever mindful of his Lancaster County associations. His career well deserves and will get some early day extended and elaborate treatment from a competent contributor to the work of our local Historical Society.

By reason of his relationship to our immediate subject, no less than because of the exceeding merit of his own Eichholtz portrait,

still in the possession of his descendants, I must note in passing that he was born in the village of Paradise on the last day of the year 1795, and died at the residence of his brother, Henry Miller, the veteran hotel keeper of Lampeter Square, on August 31, 1858. Within this comparatively short life of less than sixty-three years he experienced a marvelous and picturesque career. His first wife was Catharine Carpenter, a daughter of Jacob Carpenter, who was Treasurer of the Commonwealth of Pennsylvania in 1801. He was of the Pennsylvania German Zimmerman-Carpenters, who located in the region of the London lands and Feree settlements, south of Paradise, and intermarried with the Frazer, Steele, Burrowes and other notable families. Dave Miller came to Lancaster in 1827 and became at once conspicuous as proprietor of a leading hotel, on East King Street, near the Farmers' Bank, and as organizer of the militia, horseman, politician and social leader. He was an ardent member of the Anti-Masonic party, when it was led by men like Seward and Thurlow Weed in the nation, and by Thaddeus Stevens, Richard Rush, Thomas H. Burrowes and William Elder in the State; he carried Lancaster County for sheriff, beating the Democratic and another Whig Anti-Masonis candidate. As sheriff and bailiff his tenderness of heart (often himself paying rather than executing the debtor's obligation), made the office unprofitable to him; rather than have hanged a man he would have resigned. In those days when horse racing was the rule of the hour and the spirit of that sport ran to almost demoralizing heights in this county, until checked by Judge Orestes Collins, Miller's feats in the saddle and sulky, on the turf and in the box, were the marvel of his day and the admiration of enthusiastic admirers. When he removed from Lancaster to Philadelphia, in 1836, he opened successively three great hotels, the "Western" on Market Street, the "Indian Queen" on Fourth Street, and the other on Chestnut Street, on the present site of the Fidelity Trust Company building, in which he was later succeeded by his brother, Samuel. The same was known as the "Dollar a Day House" of the Millers, enjoying enormous patronage from York and Lancaster counties; to it his famous "Phoenix Line" cars on the old Pennsylvania Railroad under State control, a leading factor in transportation, "booked through" from the Eastern Pennsylvania counties to a metropolitan hotel—forecasting modern forms of enterprise.

As a Whig he maintained fierce battle with the Democratic Canal [Public Works] Commissioners, who controlled the road. Like all political administrations at that time, they ran it for "all that was in it" for their own party. His "Phoenix" line, despite partisan political disfavor, beat all rivals; at one time he carried passengers

from Lancaster to Philadelphia for \$1.40, less than the toll charged by the state, and about the present prevailing "two cent fare."

One of his contemporaries, who wielded a fluent pen, declares that "he was the most famous wit of his day; whether he drove or rode he was the meteor of the turnpike, the toast of the dinner table, the star of the ballroom, and the prime favorite in social life." He left behind him a name for public spirit and private benevolence, which was never tarnished by any act of dishonesty, injustice or selfishness.

His first wife was a woman of great beauty, and when married she was inclined to gay colors and fashionable attire, but soon after became a member of the Mennonite persuasion, donned the simple dress of that faith; and her sweet and tranquil face under a plain bonnet and above a plainer gown made a striking contrast with the ruffled and diamond-ornamented raiment of her glittering husband in his halcyon days. By this marriage he had several children, one of whom was the mother of Dr. R. M. Bolenius. Another was a son, Carpenter Miller, whose daughter, Mrs. Catharine Gunn, now resident in Richmond, Virginia, has the original Eichholtz portrait of her grandfather. It represents a singularly handsome man of benevolent and humane countenance, and no subject who ever sat to the brush of our local master had a sweeter and more manly countenance.

"After life's fitful fever he sleeps well" within an iron railing that surrounds his tomb in the quiet New Mennonite churchyard at Lampeter Square. It was long before his day that town got the name "Hell Street." and old Schoolmaster Lamborn's "Legend" had no local foundation in fact.

About this time it seems the second Nicholas Biddle portrait had been either lithographed or engraved, as Jacob Hensel and Dr. J. L. Atlee are noted on Eichholtz's book as having received prints of it from him at \$1.75 each.

Numerous Lancaster Patrons

In 1837-8 a second generation of Lancastrians appear as his patrons. About the holidays intervening those years Thomas E. Franklin obtained two portraits and two landscapes from him. Thomas Elder, of Harrisburg, who was the grandfather of Nath. Thos. and L. Ellmaker; Amos Ellmaker himself, his wife and brother Nathaniel, the family of the late Charles Hall, the Potters and Shearers, and the elder Dr. John L. Atlee, were among his patrons. That even art work in those days occasionally was "taken out in trade" is shown by the fact that Benjamin Shearer's "one portrait and frame, \$40" were "paid in coal."

The date of the numerous Long pictures, many of which are today in the Henry G. Long "Asylum," is fixed by this book at about October 1, 1838, when he painted portraits of Jacob, Catharine and Peter Long. He went to Flushing, Long Island, to do painting for Dr. William A. Muhlenberg, and again to Philadelphia to paint the portrait of Dr. Wiltbank's wife and of his father. Mr. William Forepaugh, Mr. Russell, Rev. William A. Muhlenberg with three more portraits, E. F. Shenberger, of "Sarah" Furnace, all appear between 1840 and July 30, 1841. Judge Henry G. Long, Catharine Long, Mr. and Mrs. Jacob Long, Jr., were subjects of his art at that time; and Dr. Herrington, for portraits of his daughter and her son, paid him in 1841. Almost the last entry in his book comprises four portraits of himself and of his brother, Prof. William M. Nevin, which were painted at Mercersburg for the late Rev. John W. Nevin, D. D. One of these engravings of which have been widely sold and are highly cherished is in the home of Miss Alice Nevin.

The wife of Robert Jenkins—master of Windsor Forges and our Congressman 1808-12—who hangs in the Eichholtz portrait gallery was that wonderful woman, Catharine Carmichael, whose life story is one of the great unwritten romances of Lancaster County. Their daughter was the late Martha Jenkins Nevin, wife of Rev. Dr. John W. Nevin and mother of the brilliant and gracious men and women who have added lustre to the fame of two great local families.

Benjamin Champneys, lawyer, Attorney General, Judge and Senator, and his wife and his father, Dr. B. Champneys, are perpetuated in Eichholtz portraiture; likewise Ann Witmer; daughter-in-law of the projector and builder of Witmer's bridge and founder of the Ann Witmer Home. The portraits of Judge Alexander L. Hayes and his wife are a distinct contribution to the historical and art side of Lancaster life; while the Bomberger, Graeff, Leaman, Hager, Sener, Muhlenberg, Long, Albright, Michael, Steinman and other sets and single pictures attest his local vogue and popularity; the careful preservation of so many of them to this day emphasizes the significance of his copious illustrations of our local history; the values placed upon these works admirably points the ultimate economy of discriminating but generous art patronage.

The Stevens Portrait

Sometime between the Shultz and the Ritner administrations, it must have been, Eichholtz painted the familiar portrait of Thaddeus Stevens, which was given great vogue by the Sartain engraving of it. Stevens was thirty-eight years of age at the period of this picture, in 1830, and was then a busy lawyer in Gettysburg. Our Lancaster

artist was possibly on the western frontier of the art of portraiture. At any rate he had Anti-Masonic associations that readily commended him to Stevens. His style, like that of Stuart, has been criticised as "confectionery." Certainly the Stevens picture made a handsome man of him; and as he had the personal vanity that often attaches to some bodily infirmity, it is not to be wondered that he was pleased with it. The representation of Pennsylvania College building in the background and the capitol pillar just behind the half length figure, the manuscript conspicuously held in the foreground, the ruffled shirt, high collar and stock and the very graceful pose of the hands are accessories that bespeak an artistic knowledge and appreciation of arrangement; they make this portrait scarcely second in interest and attractiveness to that of "Dave" Miller. This picture is in the possession of the Pennsylvania College at Gettysburg. The Eichholtz portrait of Mr. Buchanan as a Congressman passed under the will of Harriet Lane Johnston to the nucleus of the National Portrait Gallery in the Smithsonian Institute. [Note III.]

Redmond Conyngham, Esq., is the owner of a recently discovered portrait of Lydia Smith, the colored woman who was Stevens' famous housekeeper during a large part of his life and who shared the bounty of his will. The identity of the picture is undoubted and its execution meritorious. It represents its subject as a comely quadron of about twenty-five, with a pink flushed countenance. It has been supposed to be an Eichholtz. Its subject is well remembered by our older citizens as the housekeeper, nurse and business manager of Mr. Stevens from at least as early as January 1, 1845, until he died in 1868. At that time she was not without the vigor to prosecute a claim against his estate. The dates can be easily reconciled with the theory that Eichholtz painted this portrait for her or for Mr. Stevens. I incline to think he did, in view of the style of the picture and the period at which it seems to have been painted, and from the fact that Mr. Stevens was his patron. Her son, little "Ike" Smith, will be remembered as a well known barber and banjoist.

Another of the most notable of the Eichholtz portraits is that of Eliza Jacobs, one of the daughters of the famous Churchtown family, and of a generation earlier than her niece of the same name, who became the first of Bishop Henry C. Potter's several wives. "She was a beauty in her day." She married Molton C. Rogers in 1821 when she was only 19 years of age and died the next year. Her husband, citizen of Lancaster, lawyer, Secretary of the Commonwealth and Justice of the Supreme Court, long survived her and died in Philadelphia in 1863.

A ripe sheaf of the Eichholtz harvest remains at the quaint

South Lime Street home of the artist and of his children after him. His studio, into which only his ghost has entered for three score and ten years, long the workshop of his expert sons, stands back from the building line and constitutes the north wing of the main building. It is built of fine old English brick and within hang several masterpieces. The Sully "Byron" is still there, and Stuart's portrait of Eichholtz himself; there is the completed Marshall, materially different in style, but not much inferior in quality, to the Inman. There are incomplete sketches like the "Peri outside the Gates of Paradise," and the combat of the Christian and Saracen. There is a landscape in Wales, an Italian sunset, and a copy of an Italian Magdalen. But the most charming pictures there are of the children. The portraiture of real children like childlike literature is characteristic of modern art. To the fine family instinct of his race we are indebted for Eichholtz's tribute to his father in a small portrait of him; a most attractive boy, his brother Rubens, "with shining face" shaded by a straw hat. There is a replica of this in Boston. The three boy heads in a single picture, now owned by George Ziegler the son of Robert Eichholtz's second wife, Vice President of the Reading Railway Company, is an attractive composition of the artist's three sons, Henry C., Lava'lyn and Robert, aged about five, seven and nine. A portrait of the late Robert Eichholtz as a lad of about seven, presented by his father to a family friend, came back to him from her before his death, and it is one of the treasures of his household. In the home of Mrs. C. W. Walker, a great-granddaughter, near King of Prussia, there is a beautiful portrait of her mother, a Lindsay, later Mrs. Coppuck, as a girl with a dog.

The largest single holding of Eichholtz portraits is that of Miss Adelia Leaman, daughter of the late Henry E. Leaman, rifle maker and citizen of social and business eminence. His mother was an Eichholtz, and to that fact doubtless the present exposition owes in part this contribution of a dozen of more portraits, which not only illustrate the Eichholtz family—in the personages of Leonard Eichholtz and his wife and the Leamans—but the history of their town and their times.

His Auto Portraits

There are outstanding several authenticated portraits of Jacob Eichholtz himself. One of these is the Stuart already referred to. Another is an auto portrait regarded as the best, owned by his daughter, Mrs. Angelica Smith, of Intercourse. Another, in the possession of his son, Henry C., in Baltimore, has been faithfully copied by his grandson, Mr. William H. Miller, for the Free Library gallery, and

will be a distinct contribution to that literary and historical group. Other portraits by himself are in Pittsburgh in the family of his daughter Rebecca, intermarried with Jacob Hubley, of the Lancaster family of his name. Mrs. Walker, of Montgomery County, has portraits of Jacob Eichholtz and his wife, but she values them too highly to entrust them to our exposition.

Among all his family portraits none is more exquisite than that of his daughter, Mrs. Maria Catharine Lindsay, about the time of her marriage. His treatment of his favorite red in this picture is especially felicitous and the poise of the head is very attractive. It is owned by her daughter, Mrs. Ireland, of 3903 Walnut Street, Philadelphia—who has a later Eichholtz portrait of her mother; also of her father, a juvenile and an unusually good landscape of an Italian lake view. Other of his pictures are dispersed among the Hub'ey, Demuth and different branches of this numerous family.

Mrs. Gunn, of Richmond, Va., besides the Eichholtz portrait of her grandfather, Gen. David Miller (1833), has an Eichholtz of his first wife, Catharine Carpenter; and one of Mrs. Gunn's greatgrandmother, who was Catharine Martin—the last he ever painted; he died before finishing the shawl.

Illustrating the wide dispersion and enlarged appreciation of Eichholtz portraiture is an entry of his ledger in 1838, in which he charges Dr. Wiltbank with three portraits.

After long search I discovered that these portraits were of Rev. Dr. James Wiltbank, of Philadelphia—grandfather of the present Judge William White Wiltbank. Judge of Common Pleas Court No. 2, and whose first wife, by the way, was a daughter of Hon. Ferec Brinton, lay judge, 1856-61, of our County Court. In the division of household treasures the first of these, that of Rev. Dr. James Wiltbank, who was an Episcopal divine of note—one of the predecessors of Rev. Edw. Y. Buchanan at Oxford P. E. Church, Philadelphia—fell to his grandson, Rev. Dr. James Robbins, in whose home, at No. 2115 Pine Street, Philadelphia, it holds a well merited high place of honor, albeit Sullys, Rembrandt Peales and portrait of Mr. T. Buchanan Read enrich the same walls. The portrait of Mrs. Wiltbank (nee White), is the property of a granddaughter, Mrs. Henry V. Allen, of Montclair, N. J. That of "Aunt Sarah" is in possession of another granddaughter, Mrs. R. S. Hunter, 235 South 13th Street. It is a rarely beautiful and graceful picture quite up to many of Sully's. The rich brown dress, pink scarf, the hands lightly holding a bunch of roses and the general tone of the work are in an unusually decorative style and combined make it one of Eichholtz's masterpieces.

Jacob Eichholtz was born November 2, 1776, and died May 11, 1842. The children of him and his first wife, Catharine Hatz, were: Caroline, who died an infant; Catharine Maria, who married Robert Lindsay; Rubens Mayer, who died at thirty, and Margaret Amelia, who married Emanuel Demuth. The children of his second marriage to Catharine Trissler were: Edward, who died young; Anna Maria, who married David Miller; Elizabeth Susanna, who died a spinster; Benjamin West, who married and died without issue; Angelica Kauffman, who is the widow of Dr. H. A. Smith and lives at Intercourse; Rebecca, who married Jacob Hubley, and left issue living in Pittsburgh; Henry C., who was long time in business in this city and is now living in Baltimore; Robert Lindsay, the second, (who married Mrs. Ziegler. Their only child Edith died May 20, 1890, and both died leaving no children except the two of her first husband); Lavallyn Barry, who died at fourteen years of age.

The Eichholtz Style and Method

A modern and local art critic, whose modesty is only matched by his merit, gives me this view of Eichholtz: "When the complete story of American art of the early eighteenth century is written, Eichholtz doubtless will be assigned a definite and important place. Although he assimilated much from Sully and Stuart, and is more distinctly of that English school which included Raeburn, Romney and Lawrence, yet there is an individuality about his work—especially in his broad or middle period—which is quickly recognizable. Here Eichholtz is Eichholtz, and none other. There is a breadth of treatment and a forceful directness which we are pleased to account for by his Germanic origin. The works of this period, their style or manner, are the production of the brain and brush of this Pennsylvania German, Eichholtz, with the qualities of the sturdy oak, which name he bore. Examples of this class are the portraits of Dr. Wiltbank, Miss Jacobs, Mr. Macalester and of himself.

"In this style of his work there is little resemblance to Stuart or Sully; and our own Williams and Armstrong do not have the qualities peculiar to it. It is the Eichholtz who is Eichholtz, and none other.

"It would seem, however, that he had three styles or manners in the course of his artistic career. First, the primitive style, in which there is an uncertainty, a lack of confidence which gives these earlier portraits a quaint, even if at times, a crude, aspect, and a similarity to the works of other men of less note. Then came the second style, of which we have spoken, the true Eichholtz style, broad, strong, convincing, especially in his portrait of men and older women, good characterizations of the sitters. Finally, he came to his third style,

in which the portraiture is more elaborately presented, more detailed and careful, more dignified and aristocratic. Of this class is the admirable, virile portrait of Adam Reigart which was painted later in the life of both artist and sitter. It is most interesting to compare this portrait with the one of the same sitter in the primitive style, which was of Eichholtz's very early efforts. Likewise, as to his early and later portraits of Nicholas Biddle. In the beautiful and highly finished portrait of his daughter, Mrs. Lindsay, owned by her daughter, Mrs. Ireland, the red scarf; and the pink scarf and bunch of roses in the Sarah Wiltbank portrait are fine specimens of this artistic period. So, also, are the backgrounds in the later Stevens and Biddle portraits.

"While there is more elegance, more dignity, more finish and charm to the last period, there is not the directness of the handling which we recognize in the middle period, as distinctly the style of Eichholtz and for which and by which he will be classed in the history of American art. This quality is due to composite influences of race and circumstances, combining German ancestry with English environment and tradition, withal truly American; and it is especially noticeable in the dignity and sincerity with which he treated the clergymen whom he painted, whether Lutheran, Reformed or Episcopal. It was undoubtedly this quality that Rev. William Augustus Muhlenberg recognized, which made him such a liberal patron of Eichholtz, and led him to rejoice that when his brother, Dr. Muhlenberg, became ill and haggard, he had secured an Eichholtz portrait of him.

A more technical description of Eichholtz's method is that it was similar to that of Sully and other painters of his time, viz., a careful approach to the final painting by certain definite steps. First, the sketch (on bare canvas, with no suggestion of background) defining the features and getting a likeness, painted very thinly in colors which would furnish a fortunate underground for the subsequent paintings. Then, the second painting in somewhat brighter hues, with the outline merged into a rudimentary background. Finally, a third stage of painting in which he "glazed" or "hatched" at will, until he secured the result he wanted. While these were evidently his general practice, much of his work shows great spontaneity and freedom of handling in spite of this routine method. It was always conscientious, dainty and refined, and usually makes a beautiful spot on the walls on which it hangs.

I have no purpose—and it is entirely beyond my knowledge of that phase of the subject—to attempt a criticism of Eichholtz's ability as an artist. It is enough for me to know that he was our most distinguished, meritorious and prolific. Moreover I have learned that nothing is more capricious than art criticism, and no class so capri-

cious as artists themselves. There are some lawyers who are charged—falsely of course—with holding that a lie well stuck to is as good as the truth. However this may be, the history of art has shown that erroneous judgment persistently expressed and tenaciously clung to often becomes respectable authority. Popular conviction is that the jealousy of actors and poets is mild-mannered, at least, compared with that which rages in the celestial mind of the artist aglow with the divine spark. The price paid for pictures, varying so widely at different times, is largely a matter of vogue and passing popularity rather than of merit; and not infrequently because of the scarcity of the particular artist's specimens. Among the masters as well as the lowly, unevenness of genius and talent, is often noticeable; and it is not seldom that more conscientiousness, originality and skill are shown in the earlier works of the struggling but ardent young artist, with few commissions, than in the more mature and successful master whom established fame has made careless and rich rewards tempt to hasty work.

All these considerations make it easier for me at least, to chronicle the events of Eichholtz's career and to catalogue his works than to criticise or compare them.

There is enough justification for this treatment and for his large part in the coming exposition, in the fact that his subjects comprised so many of the people of most consequence in our town for a quarter century of its most interesting history. That his self-made brush did its work so well, and his self-made colors have so lasted are less to be wondered at than that his self-taught hand and eye wrought so enduringly. As no one man ever so illustrated the evolution of portraiture in Lancaster County, none deserves recognition from its Historical Society more fully than Jacob Eichholtz—citizen and painter.

Notes

I (p.7). T. B. Freeman was one of the most liberal patrons of art and publisher of engravers in Philadelphia, about this period, and for quite a time thereafter.

II (p. 13). John Sartain, the famous engraver, first came to Philadelphia from England in 1830. He records that Eichholtz was in the artistic group who welcomed him; others were Sully, Neagle, Doughty, Shaw and Child. Eichholtz first proposed that Sartain engrave "a picture he had lately painted," the portrait of a bishop—doubtless "Ravenscroft." This he afterwards dropped and substituted for it his portrait of Nicholas Biddle, President of the United States bank.

III (p. 22). Among President Buchanan's manuscripts is a letter from Eichholtz, written from Philadelphia. April 7, 1840—Buchanan was then U. S. Senator—asking permission for a "highly respectable" young gentleman from Lancaster to have a steel plate mezzotint engraving made from the Eichholtz portrait of Buchanan—the original was then "somewhere in Western Pennsylvania"—likely Mercersburg. Who was the "young gentleman"? The mezzotint was made by Sartain.

IV. It is notable that Benjamin West's first ventures in portrait painting were made in Lancaster; due, it is said, to the encouragement of the Shippen family.

Robert Fulton not only made the designs for the illustrations of Joel Barlow's ponderous "Columbiad"; but when that poet and patriot was the United States Minister to France, a young lady named Charlotte Villette was an intimate of the Barlow family. Fulton painted her portrait about the time he was vainly trying to interest Napoleon I in his steam marine invention.

NOTE V.

Early in the last century Lancaster was a favorite field for foreign artists and teachers of elegance and etiquette. Witness this advertisement from the "Journal" of January 9, 1802:

Miniature, Painting, Music and French Tuition.

P. A. Peticola

Respectfully informs the ladies and gentlemen of Lancaster, that he and his son, August, intend to teach music on the Piano-forte or Harpsichord, according to the best and most approved manner.

P. A. P. will tune those instruments above mentioned; his price for tuning a common Piano-Forte, one dollar—and for a grand-Forte, two dollars.

P. A. P. will take likenesses at his usual price of from twenty-five to forty dollars.

No likeness—no pay.

He will also undertake, if he meets with sufficient encouragement to teach the French Language every evening (Sundays excepted) from 7 till 9 o'clock.

The price for teaching music is half a dollar a lesson when out—and two shillings and six pence at his house, in East King Street, nearly opposite to Mr. George Moore's.

Jan. 2

30-tf.

NOTE VI.

(p. 14.)

Although Eichholtz was evidently on friendly terms with James Buchanan—who wrote him, September 5, 1841, that he could not, under the tariff compromise of 1833, advocate a duty of over 20 per cent. on paintings and pictures—the artist evidently took business commissions from all parties. Hence in the famous Whig “log cabin and hard cider” campaign of 1840, the most spectacular Lancaster county ever saw, he executed and filled an order for the West Lampeter township delegation, which on one side declared that district “the Gibraltar of Lancaster county, good for 450 majority for Harrison and Tyler;” and, on the obverse, had a painting after these directions:

“LAMPETER TOWNSHIP DELEGATION.”

On the one side—James Buchanan, saying “ten cents a day for laborers,” and holding in his hands that coin, which he is offering to a man who is approaching him with a sickle hanging over his shoulder, whose appearance must be that of poverty and fatigue—and a view of the setting sun. The Other Side—Full view of a Ball on which in plain letters shall be “Harrison and Reform—not Gold for office holders and Rags for the people.” Behind the Ball on ground a little elevated a Group of the People huzzaing—in front of the ball a short distance, Martin Van Buren running on foot with rapid strides, looking back at the ball much alarmed crying “Amos! Amos!! stop that Ball.” Before Martin shall be an index board pointing in the direction of Kinderhook and saying “10 miles to Kinderhook.”

The local allusions will be relished by those who recall the politics of that day.

NOTE VII.

A resolution of thanks from the local Swedenborgian congregation, January 8, 1842, certified to Eichholtz shortly before his death, indicates that after the death of his friend and their brother, Henry Keffer, he painted an “elegant portrait” of him and presented it “to be put up in the New Jerusalem temple.” This was probably a replica of one painted for and now in the Keffer family.

NOTE VIII.

Most significant of the Eichholtz correspondence is a letter from Thomas Sully to him, after his return from Philadelphia to permanent residence in Lancaster, November 4, 1832. I present a fac-

simile of it, from which it appears that the pot-tinker of 1808, of whom Sully then spoke so scornfully, had already become an artist whose work Sully preferred to Lawrence's and himself felt privileged to copy.

The original of this correspondence was Andrew Bayard, first president of the Philadelphia Saving Fund (1819-32). Sully's copy, of the Eichholtz portrait, made after Bayard's death, is one of the treasured pictures on the walls of this historic financial institution at 7th and Walnut streets. The original Eichholtz ought to be located.

NOTE IX.

The following letter has a triple interest, because it not only is addressed and relates to our Lancaster artist, but it indicates that Judge Hayes, who removed from Delaware to Lancaster, was one of Eichholtz's early patrons and stimulated an interest in him in his native State. The subject of this letter, Colonel John Gibson, was also one of Lancaster's soldiers of note, and the uncle of Chief Justice John B. Gibson, whose portrait Eichholtz later painted:

"Dover, Delaware, Sept. 7th, 1829.

"Mr. J. Eichholtz.

Sir—At the last session of the Legislature of the State of Delaware, we were appointed by a resolution of that body a committee to procure a copy of a portrait of the late Colonel Gibson. We desire to engage your services to execute this work, and have accepted the proposal for painting a $\frac{3}{4}$ length portrait, made by you in writing and forwarded to us by Judge Hayes. We wish the painting to represent Col. Gibson bearing a sword in the attitude of command, with a distant view of Fort Erie and the British forces or such other incidents as in your judgment may be deemed most appropriate. The price agreed upon—\$120—will be paid when Judge Hayes shall certify that the work is executed, and for that sum we rely on your contract to deliver the painting, etc., as stated in your proposals, at this place on or before the first Tuesday in January next. We have this day addressed a letter to Mrs. Matilda Hubley, Lancaster, formerly the wife of Col. Gibson requesting her to furnish you, as our agent, with the miniature portrait which we have learned she has and which is said to be a correct likeness of him. You will please, therefore, after the receipt of this, to wait on Mrs. Hubley, and should she comply with our request you will carefully return it to her as soon as your work shall be completed.

Should you require any further directions touching this business we must refer you to Judge Hayes, who understands our views and will represent our wishes. Very respectfully,

Yr. obt. hble Servts.

Mr. J. Eichholtz,
Lancaster,
Pennsylvania.

JOHN M. CLAYTON,
C. P. COMEGYS,
PETER ROBINSON."

Appendix

Partial List of the Portraits and Miscellaneous Works of Jacob Eichholtz

[Those marked with an asterisk are exhibited at the Lancaster Loan Exhibition,
November-December, 1912.]

<i>Subject.</i>	<i>Remarks.</i>	<i>Date. (In some cases approximated).</i>
Albright, William, *		
Albright, Mrs. William, *		
Armat, Thos.	(Germantown, 3 adults and 2 juven- iles),	1825.
Ash, James,		1828.
Atlee, Dr. John L.,		1838.
Arundel, Mr. Robt. J.,	(Philadelphia Lawyer),	
Arundel, Mrs.	(Both owned by A. Rosenthal).	
Bachman, Christian, *	(Owned by D. F. Longenecker, Philadelphia).	
Bachman, Mrs. Christian, *	(Owned by D. F. Longenecker, Philadelphia).	
Backus, Mrs.,	(Philadelphia).	1835.
Barclay, Anthony,	(Georgia),	1824
Barton, Dr. J. Rhea,	(Philadelphia).	
Bayard, Andrew,		
Beates Rev. W.,	the Misses Sprecher.	
Beates, Mrs.,	the Misses Sprecher.	
Bethel, Sam'l *	(2 profile portraits).	1820.
Biddle, Nicholas,	(Mrs. James Biddle).	1811.
Biddle, Nicholas,		1831.
Biddle, Mrs. Nicholas, *	(Edward Biddle).	1866.
Bomberger, John,	(J. B. Roth).	1821.
Bomberger, Mrs. John,	(J. B. Roth).	1821.
Bomberger, Mrs.		
Bomberger, Geo. H.	Mrs. Schaeffer.	1821.
Bowman, Rev. (Bishop) Samuel, *		
Brenner, John, *	Miss Julia Brenner.	
Brenner, Mrs. John, *	Miss Julia Brenner.	
Bray, Mrs.		1821.
Brien, Mrs. Edw.,	(Hand).	1819.
Brough, Mrs. Anna Christina		1821.
Buchanan, James,	(Smithsonian Institute).	
Bull, Rev. Levi,	(John Hamilton Alricks, Harris- burg).	
Bull, Mrs. Levi,	(John Hamilton Alricks, Harris- burg).	
Burd, Edw.,		

Date.
(*In some cases*
approximated).
1819.

<i>Subject.</i>	<i>Remarks.</i>	
Burg, Jacob,		
Burrowes, Dr. Isaac B., *		
Burrowes, Mrs., *		
Bryon, Lord, *	(Copy of Sully's).	
Carey, Chas.,	(Portrait of Son).	1826.
Chamberlain, Mrs.,		
Champneys, Dr. B., *		
Champneys, Hon. B., Jr., *		
Champneys, Mrs. B., Jr., *		
Clarke, Edward, *	(H. C. E.)	1833-4
Clarke, Mrs.,		1833-4.
Clay, Wm.,	(Clerk in Penn bank).	1825.
Clay, Mr.,	(Georgia to Geo. W. McAllister).	
Clay, Mrs.,		
Cloud, Joseph,	(2 portraits).	1819.
Cohen, Mrs.,		1824.
Coleman, Sarah,		1819.
Curcier, Mr.,	(Kit-Kat).	1827.
Dallas,	(for Geo. M. D.)	1822.
Davies, Edw., *		
Davis, Gabriel,		1836.
Davis, Mrs. Gabriel,	(Susanna Rowland).	1836.
Davis, Susanna Barton,	(W. W. Davis, Sterling, Ill.).	
Dawson, Mordecai Lewis,	(Owned by the Collins Family).	
DeLancy, Rev. Wm.,	(Full length).	
DeLancy, Rev. Wm., *	(Kit-Kat).	
Diver, Mr.,	(Philadelphia).	
Diver, Mrs.,	(Philadelphia).	
Doyle, Mr.,		1838.
Doyle, Mrs.,		
Duchman, Jacob.		
Duvall, Mr.,	(5 portraits),	1826.
Earl, Mrs. Susan,	(Academy of F. A.)	
Eberle, Dr. John,		1828.
Eberle, Mrs.,		
Eberman, John,*		
Eberman, Mrs. John,*		
Edgar, Robt.,	(Philadelphia).	1834.
Eichelberger, Col. Fred.,		
Eichelberger, Mrs. Fred		
(Catharine).		
Eichholtz, Jacob,	(Auto portraits).	
	*One owned in Baltimore by H. C.	
	Eichholtz.	
	*One owned in Intercourse by Mrs. A. K	
	Smith,	
	One owned in Montgomery County,	
	by Mrs. C. W. Walker.	
	One owned by Geo. Demuth, representing	
	artist with brushes and palette.	

<i>Subject.</i>	<i>Remarks.</i>	<i>Date. (In some cases approximated).</i>
Eichholtz, Mrs. Jacob,	(Cath. Trissler), owned by Mrs. C. W. Walker.	
Eichholtz, Edward, *		
Eichholtz, Mrs. Jacob.	(H. C. E.)	
Eichholtz, Mrs. Jacob *	(Unfinished. Owned by W. H. Miller).	1819.
Eichholtz, Leonard, *	(Father of artist, Baltimore).	1829.
Eichholtz, Mrs. Leonard, *	(Mother of artist, Baltimore).	1829.
Eichholtz, Miss Mary,	(Sister of artist, Baltimore).	
Eichholtz, (Lavallyn H. C. and R. L.) *	(In group).	
Eichholtz, Rubens, *	(Juvenile in straw hat).	
Eichholtz, H. C., *	(Juvenile).	
Eichholtz, Edward,	(Full length boy, son of artist).	1804.
Eichholtz, Leonard, Jr.,	(H. C. E., Baltimore).	
Eichholtz, Rebecca,	(Artist's daughter—owned by Mrs. Jos. Jones, Pittsburgh).	
Eichholtz, Lavallyn,	(Son of artist—owned by Mrs. Gleffer, Pittsburgh).	
Eichholtz, Benjamin,	(artist's son—owned by Mr. Van Norden, East Orange, N. J.).	
Eichholtz, Rubens,	(artist's eldest son—owned by Mr. Geo. Demuth, Philadelphia. Sketch of Hebrew prophet on reverse of canvas).	
Eichholtz, Mrs. Cath. Maria.	(Wife of artist—owned by her grand-daughter, Mrs. Ireland, Philadelphia).	
Eichholtz, Mrs. Cath. Maria and child Marguerita,	(Mr. Geo. Demuth, Phila.)	
Ellmaker, Amos, *	Owned by Miss E. E. Ellmaker.	
Ellmaker, Mrs. Amos, *	Owned by Miss E. E. Ellmaker.	
Elder, Thos. E., *	(Harrisburg, 4 portraits),	1838.
Ellmaker, Nuhaniel, *	(Miss E. E. M.).	
Fahnestock, Dr. Samuel, *	Mrs. W. R. Martin.	
Fahnestock, Mrs. Samuel. *		
Fahnestock, Chas. S.,		
Fassit, Thos.,	(Philadelphia; 4 family portraits).	
Fenn, Theophilus,		1836.
Fenn, Mrs.,		1836.
Fenn, Miss,		1836.
Forepaugh, William,		1840.
Forepaugh, Mrs. William,		1840.
Fordney, Miss Mary,		1837.
Forest, Edwin,	(Copied for S. P. Wetherill).	
Franklin, Thomas E., *	(2 portraits).	1838.
Frazer, Reah, *	(Owned by Miss Frazer).	
Frazer, Hon. William Clark, *	(Owned by Miss Frazer).	
Frazer, Mrs. William Clark, *	(Owned by Miss Frazer).	
Freeman, T. B.,		1821.
Freeman, Mrs. T. B.,		
Freeman, Mr., Sr.,		

<i>Subject.</i>	<i>Remarks.</i>	<i>Date. (In some cases approximated).</i>
Gable, Mrs. Jacob,		1836.
Gales, Commodore,		1821.
Getz, Major John,		
Gibson, C. J., John B. *	Law Assoin Phila. (presented by Hon. W. A. Porter, Phila.)	
Graeff, George, *	(Mr. W. C Hager's Possession).	1818.
Graeff, Mrs. Geo.,		
Graeff, Anna Maria, *	(Mr. W. C Hager's Possession).	1818.
Grant, Rev. John L.,	(11th St. Presbyterian Church, Philadelphia).	
Hager, C., *		
Hager, Christopher, *		
Hager, Mrs. Christopher, *		
Hayes, Hon. Alex. L., *		
Hayes, Mrs. Alex. L., *		
Hall, Charles,	(Deceased, for his widow).	1836.
Hall, Mrs. Marie Salome,	(LeRoy)	1816
Halbach, Arnold,		1826.
Halbach, Mrs. Arnold,		1826.
Hand, General Edward, *		
Harrington, Dr. David,	(Dentist).	
Harrington, Miss,		1842.
Harrington, Master,		1842.
Hauckel, Mrs.,		1828.
Heath, Miss,		
Heath, Charles,		
Heath, Joseph,		1828.
Heckwelder, Rev. John E.,	(Academy F. A.).	1823.
Helfenstein, Mrs. Albert (Rev.),		1819.
Hemphill, Jos.,	(Prest. Judge Phila. Courts).	
Hoffmeier, Rev. John C.,		
Hoffmeier, Mrs. John C.,		
Holbrook, Marcus, D., *		
Hopkins, Mrs. James, *		
Hopkins, James, *	(Mrs. Emma Gardiner).	1833.
Hopkins, Washington, *	(Mrs. Emma Gardiner).	
Hoff, John, *	(John Hoff Baumgardner).	1817.
Hoff, Mrs. John. *	(John Hoff Baumgardner).	1817.
Hubleby, Miss Grace,		1817.
Humes, James,		
Humes, Mrs. Samuel,		1819.
Humes, Samuel,		
Hunter, Captain (Jacob?)		1828.
Jacobs, General Harrison Bent- ley, *	(Owned by John H. Jacobs).	
Jacobs, Eliza, *	(Mrs. Molton C. Rogers).	
Jefferies, Miss,	(For Jac. Shearer).	
Jenkins, William,	(Owned by Miss Nevin).	1819.
Jenkins, Mrs. Robert,	(Catharine Carmichael).	
Kauffman, Mrs. Ann,		
Kauffman, Col. Andrew B.,		

<i>Subject.</i>	<i>Remarks.</i>	<i>Date. (In some cases approximated).</i>
Kauffman, Jacob,		
Keffer, Mrs. Henry, *		1821.
Keffer, Mrs. Henry		1838.
Keffer, Mr. Henry,		1838
Kelm, Mrs. Juliana,	(Large and small, and small por- trait of son Jacob).	
Keim, George M.,		1827.
Krug, Mrs.,	(For E. F. Shenberger).	1849.
Kurtz, Edq.,	(Baltimore, self and mother).	1819.
Keith Washington, *		1827.
at 16, with gun and dog.	(Owned by his son, Sydney Keith, Philadelphia, brother of Charles P. Keith, author of "Provincial Councillors of Penna.")	
Kline, Mrs. Michael,	(Messersmith).	
Laguerenne, Mr. P. L.,	(3 portraits).	1826.
Leman, Mrs. Jacob, *	(Nee Eichholtz).	
Leman, Caroline,		
Leman, Margaret Adelia, *		
Leman, Susan, *		
Leman, Joseph, *		
Leman, Henry E., *	(Portrait).	
Leman, Henry E., *	(Miniature).	
Lennig, Nicholas,	(Philadelphia druggist—3 por- traits,	1833-4.
Lewis, Mrs.,	(3 portraits).	1827.
Lewis Ellis,	(Miniature).	
Lightner, Mrs.,	(For her son Nathaniel).	
Lindsay, Robert,		
Lindsay, Mrs. Robert,	(Catharine Maria Eichholtz, at 35).	
Lindsay, Mrs. Robert,	(Catharine Maria Eichholtz, at 30).	
Lindsay, Miss,	(Juvenile, later Mrs. Coppeck).	
Lindsay, Misses Elizabeth and Cecelia,	(Owned by Mrs. Ireland).	
Locher, Henry C.		
Long, Mrs. Catharine, *	(In the Long Asylum for Women),	1838.
Long, Jacob, *	(In the Long Asylum for Women),	1838.
Long, Mrs. Jacob, *	(In the Long Asylum for Women),	1838.
Long, Jacob, Jr., *	(In the Long Asylum for Women),	1839.
Long, Hon. Henry G., *	(In the Long Asylum for Women),	1838.
Long, Mrs. Henry G.,	(In the Long Asylum for Women),	1839.
Long, Peter, *	(In the Long Asylum for Women),	1838.
Longenecker, Mr.	(Owned by Mrs. Newell, Wilkins- burg, Pa).	
Longenecker, Mrs.,	(Owned by Mrs. Newell, Wilkins- burg, Pa).	
Marshall, Chief Justice John, *		
Marshall, C. J. John,	(Pa. Hist. Society).	
Mayer, George, *	(Numerous portraits).	
Mayer, Mrs. George, *	(2 portraits)	
Mayer, Mrs. George Louis,		1819
Macalester, Chas.,	(Miss Fanny Hopkins).	

<i>Subject.</i>	<i>Remarks.</i>	<i>Date. (In some cases approximated).</i>
M'Elhany, J. A.,	(Deceased, for R. J. Arundel)	18 '8.
Mayer, Mrs. Susannah,	(4 portraits).	1818.
Mayer, Miss Susannah,		1818.
Mayer, Mrs. Susannah,	(2 portraits).	1826.
Mayer, Jacob,		1819.
Mayer, John,	(¾ size).	1819.
Mayer, Lewis.		
Mayer, Serena, *	(Mrs. Thos. E. Franklin).	
Mayer, Margaret,	(¾ siz)	1819.
Meade, Rev. W. C.,	(portraits).	1827.
Michael, John, *		1810.
Michael, Mrs. John, *		1810.
Miller, Captain David,	(Owned by Miss Cath. Gunn,	
Miller, Mrs. David, *	Richmond, Va).	
Montgomery, James,		
Morgan, Benj. R.,	(2 portraits).	1822.
Muhlenberg, Gottlieb Henry		1823.
Ernst, *	(Copy).	
Muhlenberg, Fred. Aug. Hall, *		
Muhlenberg, Rev. Dr. W. A.,		1836.
Muhlenberg, Rev. Dr. W. A.,		1838.
Muhlenberg, Rev. Dr. W. A.,	(Copies).	
Musser, Mrs. George, *		
Nevin, Rev. Dr. John W., *	(And copies).	1840.
Nevin, Dr. Wm. M.,		1840.
Nidliet, Mrs.	(Mother of Wm. Nedliet, Phila- delphia merchant).	
Nice, Jacob,	(Nicetown, Philadelphia).	
Onderdonk, Rt. Rev. Bishop,	(For Rev. Meade).	1828.
Overholtzer, H. D.,		1835.
Owings, Mrs.,	(York Road, Baltimore, Co., Md.).	
Pierie, Mr.,	(Germantown, 4 portraits).	1822.
Porter, Mr.,	(From near Pottsville).	
Porter, Admiral David D., *	(A. Rosenthal).	
Porter, Sarah Hamilton, *		1819.
Porter, Andrew,	(Penna. Hist. Soc'y.)	
Pryor, Mrs. E.	(Dr. Graf, 960 S. 60th St., Phila.)	
Ravenscroft, Rev. Bishop,	(Painted for Edw. Rutledge).	
Reaves, Miss,	(For her father, a merchant in Arch street).	
Reigart, Adam, *		
Reigart, Mrs. Adam, *		
Reigart, Adam, Jr., *		
Reigart, Emanuel,		
Reigart, Mrs. Emanuel,		
Reigart, Susan, *		
Reigart, J. Hamilton,		
Reigart, Henrietta, *		
Reynolds, John,	(Father of Gen. John F. Reynolds).	
	(Owned by Col. J. F. Reynolds Landis, U. S. A.	

<i>Subject.</i>	<i>Remarks.</i>	<i>Date. (In some cases approximated).</i>
Rine, C.,		
Ritner, Governor Joseph, *	(One for Thos. H. Burrowes and one for self).	1836.
Rittler, Abraham,	(2 portraits).	
Rooker, Rev. James,	(3 portraits).	1827.
Russel, Mr.,		1840.
Russel, Mrs.		
Shultz, Geo. T. Andrew,	Pa. Hist. Soc'y.	
Schaeffer, Mrs.,	(Baltimore).	1819.
Sener, Frederick, *		
Sener, John, *		
Sergeant, Mrs. Wm.,	(Elizabeth Morgan).	
Shearer, Benjamn M., *		1838.
Shippen, Henry,		1816.
Sheaff, John A., *		
Sheaff, John S.,		
Slaymaker, Henry G.,		
Slaymaker, Mrs. Henry G.,		
Slaymaker, Henry, Jr.,		1820.
Slaymaker, Mrs. Susan R.,		
Smith, James, *		
Smith, Mrs. James, *		
Smith, Mrs. Lydia, *	(Redmond Conynham).	
Steele, Robt. B., *		
Steele, Capt. John,		
Steele, Archibald,		1824.
Steele, Gen. John, *	(Seven sets).	1824.
Steele, Mrs., *	(Seven sets).	
Stevens, Hon. Thaddeus, *	(Pennsylvania College).	1830.
Stockler, Mr.,	(2 portraits).	1822.
Strine, Rev. Jno. J., *	(Mrs. Al. McGlinn).	
Strine, Mrs., *		
Stump, Mrs. Cassandra,	(Md.)	1821.
Swendenborg, Emanuel, *	(Copy for Hy. Keffer).	
Tams, Wm.,	(Of son).	1828.
Tatnall, Mrs.,	(For Jas. Craig).	1823.
Tevis, Mrs. Benj.,	(Kit-Kat size).	1826.
Tevis, Mrs. Joshua,		
Tilghman, Miss, *		
Unknown Man,	(Owned by Gilbert Parker).	
Unknown Woman,	(Owned by Chas. Henry Hart).	
Value, Victor,	(Family group).	
Waln, Robert,		1827.
Washington, George,	(Copies for George Mayer, John H. Shenberger, Fr. Cooper et al.)	
Wetherill, Chas.,	(2 portraits).	1819.

<i>Subject.</i>	<i>Remarks.</i>	<i>Date. (In some cases approximated).</i>
Wetherill, Charlotte,		
Wilmer, Miss,	(Alex. J. Biddle Estate).	
Wilmer, Miss Elizabeth A.,	(Later Mrs. Lyndford Landner).	
Wiltbank, Dr.,	(Philadelphia).	1838.
Wiltbank, Mrs.,		1838.
Wiltbank,	(Father of Dr. W.)	1838.
Wiltbank, Miss Sarah,		
Witmer, Mrs. Ann C., *		
Yeates, Hon. Jasper, *		
Yeates, Mrs. Jasper, *	(Burd),	
Zell, Jacob,	(Owned by Mrs. M. Z. Hallman, Louisville, Kentucky.)	1813.
Zell, Mrs. Jacob,		

MISCELLANEOUS PAINTINGS.

A scene from one of Shakespeare's plays. (Unfinished, Lime street).

Robbery of a stage coach. (Unfinished, Lime street).

A scene in Wales. (Unfinished, Lime street).

An Italian Sunset. (Unfinished, Lime street).

A Magdalen (after Bettoni). Unfinished, Lime street).

Scene from Moore's Lallah Rook. (Unfinished, Lime street).

The Crucifixion. W. H. Miller.

Eichholtz had on exhibition in Lancaster, for the benefit of the poor, three paintings—The interior of a Capuchin Chapel, the Lord's Supper and the Death of Abel. It is not known who purchased them.

Large painting of Marc Anthony delivering an oration over the dead body of Caesar; over sixty figures represented. It is now in Pittsburgh, Pa., owned by Mrs. J. P. Jones, granddaughter of the artist.

Washington and His Generals—Large composition, numerous figures, owned by Mr. Mullen, of Upsal, Pa.

The landscape painted for Mr. Potter. The landscapes painted for Hon. Thos. E. Franklin.

A landscape representing an Italian lake in the mountains, owned by Mrs. Ireland, of 3903 Walnut street, Philadelphia, a granddaughter of the artist.

"Dorothea," a figure, owned by Mrs. Angelica K. Smith, of Intercourse, a daughter of the artist.

A scene from "The Pilot"—a figure and interior, owned by Mrs. Smith
 "Ecce Homo" (H. C. Eichholtz).
 Unknown Man (Gilbert Parker).

Painting of Union Fire Co., on metal, for decoration of hose carriage. Allegorical representation of water, including figures of Neptune, Venus, mermaids and mermen mounted upon and disporting with dolphins. Property of Union Fire Co.

One of the most famous full length pictures of George Washington by Stuart was almost obliterated and was repainted by Elchholtz in 1814. It was for many years in Wilmington, Delaware, and may still be there. Another notable commission given to Elchholtz by the Delaware Legislature was for a portrait of Gen. John Gibson, in 1829. It was to portray him in action at Erie. These two last named have not yet been traced.

Landscape, Lancaster on the Conestoga, owned by Geo. Demuth, artist's grandson, 4612 Kingsessing avenue, Philadelphia.

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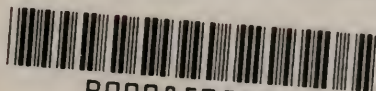
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